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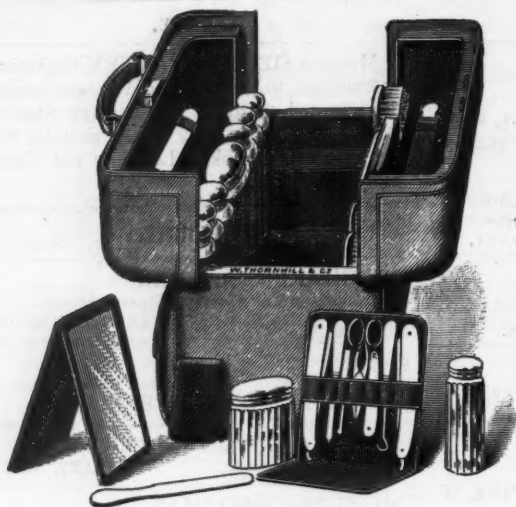
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BEETHOVEN'S "IMPROMPTU IN B FLAT."

THE little movement in B flat, noticed in our last number as attributed to Beethoven by the editor of *Musical Bits*, is, as we anticipated, correctly attributed. It appears to have been first printed in England in the *Harmonicon* for 1825, with the same title as that which accompanies its re-appearance. It had been published a few months previously as the appendix to the Berlin *Allgemeine Musikalische Zeitung*, for Dec. 8, 1824, with the following inscription:—"Auf Auforderung geschrieben, Nachmittags am 14^{ten} August 1818, von Beethoven."—Written by request, on the afternoon of August 14, 1818, by Beethoven. The piece is specified in Breitkopf and Härtel's Thematic Catalogue of Beethoven (1868), at page 152, but no mention is made of the autograph, and its absence is probably the explanation of the omission of the piece from Breitkopf's complete edition. But the internal evidence is strongly in favour of its being rightly ascribed to Beethoven. The fulness of meaning throughout is very striking, and it contains some eminently characteristic turns, not repeated from any other known music of his. The loose or careless form of one or two passages is itself in favour of the genuineness of a piece thrown off as this purports to be, and not gone over and over again as was Beethoven's habit. His sketch-books, as revealed to us by Nottebohm, have taught us how very different and far inferior a subject or a passage usually was when first written, to what it became after the repeated correction and improvement that he was wont to give; but in this case we appear to have the music as it was first noted down. The title given in the *Harmonicon* and repeated in *Musical Bits*: "Composed at the dinner table," is not explicable (unless we suppose that *Nachmittags* was mistaken for *nach Mittagessen*, which is hardly likely). Mr. Ayrton, the editor of that excellent magazine, was too honourable and conscientious a man to invent a title, and we must therefore wait for the explanation. At any rate the word "dinner-table" need not lead us astray, or make us believe that it was such a table as our own, or even a festive scene like that at which Mendelssohn wrote a part-song as described in his letter of Jan. 8, 1837, when he "composed under the shadow of his napkin," while "the cakes and pine-apples" were going round, amid "a rain of Christmas gifts and poems." Beethoven's dinners were not so gay. Indeed, his increasing deafness and mental absorption, must have made them often very solitary, not to say dull. No bright lights, no fresh atmosphere, no white cloth or sparkling silver, no cakes or pine-apples, can have decked his meals. In dinners for 8d.—a *Zwangiger*, which Beethoven's mostly cost—there would not be much room for luxuries, or even for extra cleanness. The greatest musical genius that the world ever saw lived, we fear, in sad discomfort. His dinners were usually taken in the corner of some dingy, stuffy eating house, as when Schubert took Rochlitz to see him,

in 1822, or when another traveller saw him, under the same guidance, in the autumn of 1826, within a very few months of the end of his life. He sat with his beer and a long pipe, and with his eyes closed. Now and then some friend would shout a question into his ear, and get an answer or not as the case might be. Then again he would grope in his breast pocket, pull out a sheaf of rough music-paper, or sketch-book, and write something down, the germ of some immortal music. "What is he doing?" said the traveller to Schubert on noticing this; "He is composing!" was the reply. Thus, or something in this way, was the little piece in B flat probably written on the 14th of August, 1818. It is well worth having, however it was written!

A correspondent writes:—"I see you speak of the Beethoven 'Impromptu' given in *Musical Bits* as a curiosity. I remember seeing it in print many years ago, in an old musical journal called the *Harmonicon*, I think. It must have been printed in England quite fifty years ago, and has been lost sight of probably."

Mr. A. W. Marchant, of Sevenoaks, writes:—"Referring to the paragraph under 'Notes and News,' in the *Musical World* of May 21, anent 'Impromptu,' composed at the dinner-table by Beethoven, I have in my possession a copy of the *Harmonicon*, vol. iii., a journal of music, published by Samuel Leigh, 18, Strand, 1825. I hope some other correspondent may be able to give further information regarding this interesting specimen of Beethoven's genius."

SKETCHES FROM MUSICAL HISTORY.

MUSIC AMONG THE TEUTONS AND SCANDINAVIANS.

BY ARTHUR L. SALMON.

CONTEMPORARY with the general decay of the great Roman Empire, was the decay of music. Its pure simplicity and noble uses passed away; it became, except with the persecuted Christians, the slave of vices and unmanly lusts. With the Greeks it had been divine, a part of their very religion; and went hand in hand with poetry, philosophy, history, and morality; with the Romans, inheriting part of its Grecian nobility, it was also a portion of their religion, and a factor in their triumphal ceremonies; till divorced from the higher uses of poetry, it became, in the days of the lower empire, a mere epicurean voluptuousness. But a spirit was abroad which was to revolutionize the world. In the fifth century Alaric and his Goths entered Rome; and these Goths settled the fortunes of modern Europe. Through the Saxons, we claim a direct descent from the tribes whose rude valour overcame the luxuries and sophistries of degenerate Rome; and through the Normans this relationship was renewed.

Although, in the discords and struggles of these early Gothic nations, there could have been little time for the cultivation of any arts, we read of their possessing bards as early as we read of them at all. Tacitus mentions the singers who incited them to battle with their wild incantations; and the pictures which have been handed down to us of the Welsh and Gaelic bards, may be taken as pretty faithful representations of their Teutonic brethren. The rude recitatives and fiery declamations of these minstrels, were then the only species of literature; and the traditions, thus recorded from sire to son, were the only histories that the people could understand. Menzel tells us that "the singers who accompanied this legendary verse with the music of the harp, were

in the south called bards, in the north skalds"; and that "their songs were the forerunners of the more elaborate production of the Nibelungenlied, the German ballads, and the northern sagas." By the "south" he of course means the lands of the Franks and Germans (he might have included Britain); by the "north" Scandinavia.

Another authority on German matters, Dr. Kombst, has told us that the musical talent in most Teutonic tribes was great; and if we needed anything to confirm this, we should find it, not only in the later harvest of German music, but in that grand treasure-house of poetic legend which is one of Germany's noblest inheritances, and of which our Arthurian tales are an offshoot. Many of these legends could only have been produced by a musical people; they are so deeply imbrued in the true bardic spirit, and with a high-mindedness, a rugged genuine poetry, which could never have taken birth amongst an unmusical nation.

Not only did kings and chiefs have their attendant minstrels whom they rewarded and cherished as friends and counsellors; but very probably many were themselves musical. In the legend of King Rother we read how he took his "gold-stringed harp in his hand," and sang a farewell song to his ambassadors, so strangely sweet and thrilling that it "moved them as Wodan used to move the hearts of their fathers in the olden time;" and, later on, when on his voyage, how he touched his harp, and sang of love and manly courage, "and the hearts of the heroes were fired to deeds of daring. And the mermaids and dolphins dipt their heads out of the waters, and played about the prow, and listened to the lay." Truly here was a regeneration of the old Grecian myths, instinct with a new vigorous life! We also read how Tristram, disguised as a minstrel, travelled to the Irish court; and, with the fair Iseulte for a pupil, taught her the arts of music and of love.

With the Scandinavians, poetry, sagas, and runic rhymes seem to have been pre-eminent. They were musical also; but there was an earnest practical force in their character which needed more the tangibility of written record than the Celts and Teutons seem to have done. Hence their runic stones and Odinic monuments. Their skalds sang to the harp, but they were nothing if not poets; and there is far less mention of music in their Eddas and sagas than we find in the Greek, German, or old British poetry. It is surprising how little we can learn of the real musical customs of the skalds. Very probably the use of the harp was confined to battles and feasting, while the poets gave their chief attention to the construction of runes and sagas, which certainly were not always lyrical. They did not even possess a god of music, though the nearest approach to one was Bragi, the divine singer. He it was who welcomed the heroes to Walhalla, and he whose voice in the beginning roused dumb nature from the silence of death. Waking the golden strings of his harp, he sang a lay which thrilled the universe with its rapture—a song that, echoing over the dark waters and the yet tenantless hills and valleys, heralded the springtime of the world. Wedded to Iduna, goddess of Spring, Youth, and Beauty, he long delighted Asgard with his songs; but when that goddess fell down into the region of night, before the dread Ragnarök came on, Bragi followed her, and the Aesir went songless.

Mallet says that "we never find the skald singing his verses at the courts of princes, without being recompensed with golden rings, glittering arms, and rich apparel." This has been always the case in early stages of society—nothing has seemed too good for the minstrel. Perhaps the chiefs felt the wisdom of thus encouraging these men, whose songs would record their deeds to future generations; perhaps they merely acted under passing feelings of emotion, and were

generous as the wine and the song moved them. We see much of the former feeling in Ossian's poems; no soul of a hero was happy after death, until the bards had "given it its fame." We could have told these chieftains that the minstrels whom they patronized had a power beyond that of their bravest warriors; that their songs should flourish long after sword and shield had mouldered into dust. This is a truism which has been beautifully expressed in a Bengalee love poem, of which the following is a prose translation:—I have seen the scymeter in the Sahib's hands, and the sceptre in the Rajah's; I have seen the one rusted, and the other broken; and I have seen the lute ring over the graves of the Sahib and the Rajah. Let me then take the lute, and with it win thee."

When Olof, the northern apostle of Christianity, fought his last battle, he took three skalds with him, as his own special attendants. These he charged to preserve and transmit to posterity the events of that day's fighting. With his small army, whose shields bore the cross of Christ, he was cut to pieces, two of his bards falling with him. But the third, before drawing the arrow-head which was sapping his life, chanted a last poem to the glory of his master; then drew the weapon, and died. These men were of a rough stock, warriors and heroes no less than minstrels; and with their lives full of practical poetry. Such was Ragnar Lodbrog, one of their most famous chiefs, who, dying in a dungeon filled with venomous serpents, chanted a long exultant poem which is still preserved to us. The ferocious sentiment of this poem is indescribable.

It may be said that these legends and traditions have little to do practically with music; that they are no better than "old wives' fables." Surely this is one of the greatest sophistries of common-place reasoning. Not only are these tales of deep interest to us, in whatever light we may look at them; but they have also a true utility. Musicians are sometimes too much given to casting aside everything that is not of direct service to their art; whereas, if they studied more the mythologies and legendary lore of these grand old nations, they would not only find a glorious treasury of subjects on which to exercise their powers, but the enlarged culture would in every way be favourable to their pursuits. He is a poor musician who knows only the laws and theories of his art, as he would be a poor poet who could only versify and rhyme with ease. There is an all-round quality which every composer should aim at; not to be merely bounded in by his own science, but to have a heart and a head in full sympathy with the vast stores of tradition, history, and poetry.

(To be continued.)

RECOLLECTIONS OF MUSICAL VIENNA, FORTY YEARS AGO.

By RIP VAN WINKLE, *redivivus*.

(Continued from page 391.)

But if the conductor Baron von Lannoy's features were flushed with enthusiasm what shall be said of Carl Holz, *tout en nage* with ecstatic delight when leading the first violins in Beethoven's then comparatively and I believe in part absolutely unheard works. Even now I can fancy the chorus of the Dervishes, that wonderful piece of *couleur locale* from the "Ruins of Athens," sung as it was with extraordinary vigour at those concerts, still ringing in my ears. Carl Holz (born 1798), likewise musical *dilettante* in the best sense, patron of musical art and artists, was the founder of the "Concerts Spirituels," and formerly one of Beethoven's most intimate friends, who nicknamed him his "mahogany"

because favourite "wood" (Holz meaning wood), perhaps also in allusion to Carl Holz's tall and erect figure.

The name of Carl Holz occupies also a conspicuous place in Beethoven's famous "Conversationshefte" (conversational scrap-books). Owing to the master's partially and finally complete deafness, probably contracted through exposure by composing in the open air, a slate as well as several sheets of paper, folded in octavo form, and a pencil, were always kept in readiness at his house, but those scrap-books he always carried about with him. One hundred and thirty of them have been preserved by Anton Schindler (born 1796), Beethoven's frequent companion, biographer and legatee of his unpublished works. In these little books, now in the possession of the Imperial Berlin Library, dating from 1819 forward, nearly every person that came into contact with Beethoven is represented, but of course, without Beethoven's replies, which were verbally given. The celebrated Beethoven biographer, Alexander Wheelock Thayer, American ex-Consul at Trieste, having taken minute cognisance of their most interesting contents for his great biographical work has last year communicated many portions thereof to Dr. Gerhard von Breuning, another veteran survivor of an age of musical giants, who had himself extensively used these same books at the time of his daily visits to Beethoven. Some of these noteworthy particulars, such as questions addressed to Beethoven by the two eminent Austrian poets, Grillparzer and Christian Kuffner, as well as by the above mentioned Carl Holz, may be found in the feuilleton of a recent number of the *Neue Freie Presse* of Vienna.

It was at the "Concerts Spirituels" that, besides a host of other great artists, Henri Vieuxtemps (born 1820), the famous violin *virtuoso* and composer for his instrument, could be heard in his prime—"weaving," as Robert Schumann expressed it, "from the first note to the last, a magic circle around us, of which we cannot find either beginning or end," and "whose playing," according to another famous critic, "presented such a happy blending of energy with almost feminine delicacy as almost to transmute elegance into poesy in his own compositions." His performance of Beethoven's Concerto was then well-nigh unsurpassed. I believe it was at the same series of concerts that, besides such works as Cherubini's "Requiem" in C minor, &c., Mendelssohn's music to "A Midsummer Night's Dream" electrified for the first time a Vienna audience by its wonderful life and originality.

Among the most constant *habitués* of the "Concerts Spirituels," and an object of general interest, was Beethoven's brother, Johann, ex-apothecary at Linz, and, later, estate owner at Gneixendorf. Being represented by the composer's biographer Schindler and by Schindler's copyists as the former's "evil genius," it must be owned that Johann von Beethoven's hard, mask-like, highly-coloured physiognomy, wonderfully like our friend Punch when indulging in a mirthfully sarcastic grin, as he sat in his front stall, golden-spectacled, and wrapped up in an elegant cloak, whilst listening with obvious interest and delight to his brother's music, certainly tended to confirm that assertion. At the same time, a perusal of A. W. Thayer's exhaustive biographical sketch enforces the absolute conviction that Johann was, in point of fact, far less "sinning than sinned against," and that the blame of the disagreements which divided the two brothers during their lifetime must be laid to the charge, not of Johann, but of the great Ludwig himself—*errare humanum est*. Another kinsman of an equally celebrated composer, frequently to be seen at the concerts of that time, was Karl Mozart, (the second of the master's two sons, who was seven years of age when his father died. Karl remembered his father most distinctly, as well as the circumstance that the former had, on account of his mother's illness, frequently to take care of him at home

and to take him for a walk, and, also, that he often went with his father to the theatre, which, singularly enough, ceased to have any attraction for him in later years. Karl Mozart, a little skinny old gentleman, bald-headed, but with hair still almost black, and black eyes, modest and retiring to absolute bashfulness, unmarried (perhaps on that account), lived on his small pension in the Austrian Civil Service, mostly at Milan, so that even his German was broken and marked with a strong Italian accent. His elder brother, Amadeus, having previously deceased, without leaving children, the great name became extinct with Karl, who, it may be added, was also one of Robert Schumann's frequent companions on the occasion of his visit to Vienna.

From the "Concerts Spirituels" the transition to the violin *virtuoso*, Joseph Joachim (born 1831), as one of the most "spirituel" performers in the best sense of the word is easy. I heard him when, still in his jacket, as a "student," under the already named Professor Joseph Böhm, at the Vienna Conservatorium, and have since enjoyed, besides his masterly performances, many acts of exquisite courtesy far from usual with artists of an immeasurably inferior grade. A signal instance, and one pleasant to relate in this city where pounds shillings and pence reign supreme, of Joseph Joachim's generous liberality was furnished on the occasion of a concert by the clever pianist and composer, Joseph Derffel, when Joachim, as the former told me, absolutely refused his fee because of the somewhat scanty audience (at Willis's Rooms), although the said concert giver was by no means in needy circumstances. Joseph Joachim being happily as well known and as fully appreciated in England as elsewhere, any further addition to my previous remarks respecting this great artist's playing is unnecessary.

The vocalist at Derffel's above-named concert was Miss Dolby (later on Madame Sainton-Dolby), the foremost English contralto singer of her time, for whom Mendelssohn composed the lovely airs "But the Lord is mindful" and "O rest in the Lord" in his great Oratorios *St. Paul* and *Elijah* respectively, the former being an interpolation, the sale of which sufficed, as Mr. John Hullah told me, to recoup the publishers for the cost of the publication of the whole work. When I complimented Miss Dolby upon her exquisite singing in the first part of Derffel's concert, she replied: "Ah, but you must hear the song I am going to sing presently—it is grand." Singularly enough, this happened to be the ballad, "Pharaoh," by the Viennese composer, Johannes Hager, which I myself had given to Derffel, for Miss Dolby's performance, at whose suggestion it was afterwards provided by the composer with an orchestral accompaniment (in my possession), but never sung again.

With Johannes Hager (more properly Baron Johann von Haszlinger von Hassingen, Imperial aulic councillor at Vienna), a man of handsome, aristocratic profile, figure and manners, of a genuinely kindly disposition, a brilliant wit, and although about sixty, blessed with the elixir of perennial youth, I was much thrown into contact in my early days. His Oratorio, "Johannes der Täufer," which was performed at my suggestion by John Hullah, produced, by the charm of its refined and well-sustained melody, both in the solo and choral portions of the work (with the soprano, Miss Banks, a pupil of J. Hullah; the fine alto, Miss Palmer; the tenor, Wilby Cooper; and the then rising young baritone, Charles Santley, as soloists) a most favourable impression. A second performance was in contemplation, when the unfortunate destruction by fire of St. Martin's Hall stopped a further popularisation of the oratorio, which has been repeatedly given in Austria with great success. A "Tempest" overture and concert aria from the same pen were heard at the Crystal Palace Saturday Concerts under Mr. Manns,

and a nonet, written for a prize offered by Herr Benecke, in London as already stated, pleased greatly at a performance at John Hullah's, with the distinguished English violinist, Henry Blagrove (born 1813, pupil of Spohr) as leader; and still more so when recently introduced by Mr. Victor Buziau at the Crichton Club. This nonet, as well as a string sextet and quintet, being marked by genuine inspiration throughout, and originally brought out by the Hellmesberger Quartet at Vienna must unquestionably be reckoned among the best in modern chamber music, and Johannes Hager's published "Lieder" rank in merit with any written since Schumann and Mendelssohn. But the saying: "No man is a prophet in his own country," unfortunately refers most emphatically to Austrian musical composers. Hence a quartet by Johannes Hager produced anonymously at a Hellmesberger *soirée* obtained an enthusiastic reception, whilst his very melodious and effective opera, *Marffa*, recently performed at the Imperial Opera under his own name, only achieved a *succès d'estime*. But Johannes Hager is perhaps even still more gifted as a draughtsman, his sketches, especially in a humorous line, conceived from nature without any previous instruction, being distinguished by the ease and truthfulness of expression and outline of a consummate artist.

Johannes Hager is the son-in-law of the amateur composer, J. von Hoven *nom de plume* for J. Vesque von Püttlingen (born 1803), pupil of J. Moscheles and S. Sechter, distinguished by considerable musical gifts, and according to Robert Schumann's "Gesammelte Schriften," by another branch of high art—his exquisite *cuisine*. Hoven's setting of "Heimkehr," forming a cycle of no less than eighty-eight poems by Heine, including some songs of great merit, is a *specialité* in musical literature. I had the pleasure of meeting the courteous and refined bureaucrat when he rehearsed with my cousin the principal soprano part in one of his operas for a performance at the Imperial Opera, after her successful *début*, at the early age of eighteen, in the opera *Iolanthe* by the above-named Johannes Hager, with the famous tenor, Ander, and the still more celebrated basso, Staudigl, in the cast. This work failed to hold the stage in spite of its melodious charm, for want of that rare quality—a sufficiently dramatic "backbone" both in the libretto and music.

During my cousin's visit to London, where she sang at the Old and New (Dr. Wylde's) Philharmonic Society, at the excellent pianist, Ernest Pauer's concert, introducing his Symphony, at Countess Waldegrave's Operatic Soirée (to my accompaniment), together with Madame Bosio (who died so young, soon after, mourned by the lovers of Italian opera), and at numerous other concerts, I had the pleasure of escorting her one morning to Giacomo Meyerbeer's rooms (born 1791), with a view to procuring an engagement for her in the *Etoile du Nord*, then on the eve of its first production in London under the composer's direction. That this short, thin, shrivelled up, insignificant-looking man could have been the creator of those, in their way, gigantic musical productions, it seemed difficult to conceive. The rehearsal took place there and then in his bedroom, the maestro accompanying Alice's first air, "Va dit elle," from his first great opera, *Robert le Diable*. But whether indisposed at that early hour, or fluttered by the presence—in spite of the extreme civility and kindness—of the famous composer, the trial was probably not considered satisfactory. For this failure, however, ample *revanche* was taken by her creation and performance shortly afterwards of nearly all the important parts within the range of the lyric drama as *prima donna* for about a dozen years at the celebrated Dresden Court Theatre, where she is even now very favourably remembered.

(To be continued.)

Reviews.

VOCAL.

The appearance of full-sized operettas and cantatas, sacred and secular, for the use of boys' schools, academies, &c., testifies to the increased importance attached to the cultivation of vocal music in our educational establishments. As favourable specimens of works of this class, mention may be made of a sacred cantata, entitled the "Mother of Jesus," and a school operetta, "The Sons of Toil," by T. Mee Pattison (J. Curwen & Sons). The music in both cases is of the plain-sailing order, well adapted for its purpose, and if, in the spoken dialogue with which the operetta is interspersed, the representatives of various branches of labour give long-winded accounts of their vocations in a manner rather suggestive of the instructive utterances of the late lamented Mr. Barlowe, this is perhaps not to be accounted as a fault, considering the special surroundings for which they are primarily designed.

"Immanuel," a sacred cantata of avowedly moderate pretensions, by Dr. Wm. Spark (John Heywood: Manchester), having for its subject the childhood of Christ, and introducing some well-known hymns, such as "St. Peter," "Adeste Fideles," and "Luther's Hymn," will be found well suited for the use of small choirs.

Among various shorter specimens of part music that have recently appeared, we may select the following as worth the attention of choral societies, church choirs, and similar organisations:—"Sweet is the breath of morn," by A. H. Bonser, the words of which are taken from "Paradise Lost"; "Go, lovely rose," a tuneful treatment of Edmund Waller's oft-used lines by Chippendale (London Music Publishing Co.); "How amiable are thy dwellings," anthem for four voices, by Arthur C. Faull; and "Communion Service in G," for parish choirs, by William S. Vinning (both the above, Weekes & Co.). We have also received two pretty and effective "three-part songs for four voices," entitled respectively, "Heralds of Spring" and "The Month of May," by John Grieg (Novello, Ewer, & Co.); and "Blessed are the Dead," a short full anthem, by Robert Brown-Borthwick (same publishers), in which the composer again shows his power of rendering excellent service in church music.

"Heather bells" is a bright pleasing duet for female voices, words and music by Frank J. Sawyer. There is merit also in a modern setting of Shakespeare's "Ye Spotted Snakes," by B. Lützen, also for two voices, with "grace of" nightingale toy whistle *ad libitum*. "Advance Britannia," is a fairly spirited choral march, composed for a special occasion by C. T. West (Novello, Ewer & Co.). The same publishers send "Song of Jubilee," a thanksgiving cantata, by Jacob Bradford, for voices, choir, orchestra, and organ, containing some musicianly work of the solid contrapuntal kind.

Nothing could very well be less academic than a publication lately forwarded to us called "The Academic Series of Vocal Duets and Trios" (Weekes & Co.), which turns out to be a more than usually flagrant example of the sort of musical vandalism it has been our duty on more than one occasion to protest against. In the present instance, violent hands have been laid upon familiar pieces of world-renowned composers, such as Mozart, Haydn, Schumann, Rossini, and others, who have been submitted to a double indignity by adapter and versemonger. Even amateurs endowed with a very modest share of reverence will hardly, we imagine, repress a feeling of disgust, when they find that "The River: a duet by Schumann; words by W. A. Sloane," is nothing more nor less than the well-known *Schlummerlied* bereft of its beauty; and that the immortal "Deh Vieni," with the substitution of common trade *arpeggi* for the fascinating guitar passage of the original, figures here as "Now evening shades are falling: duet by Mozart, words by Moore"; and a famous air from *Zauberflöte* is called "Contentment: words by Sir J. Dyer!" After this, the transformation of the famous prayer in *Semiramide* into "Fading: trio by Rossini"; and other specimens of the same kind will, perhaps, be received with comparative equanimity. The treatment of the music in all cases is of the kind to be expected at the hands of any adapter whose sense of artistic propriety was not sufficient to deter him from undertaking the task at any price; and we can only express our regret that publishers of some repute should find, think themselves likely to find, their account in so vulgar and outrageous a performance.

Of two songs received from Messrs. Marriott & Williams, by Guiseppe Dinelli, the first, "As the Nightingale," has a melody of undoubted charm, and it is evident that this serenade has been really composed—not manufactured. The second, entitled "Once too often," aims at piquancy but borders upon the trifling; it is, nevertheless, a taking song in its way. "Spring time," by Josef Trousele, is a well written song, without any particularly striking feature, but calculated to please a large class of singers. The best of three songs by Helena Heath, sent by the same publishers, is "A Doubting Heart," a setting of Adelaide Proctor's beautiful verses, but neither in this nor in the other two, "The Day is done," and "The Better Shore," does the melody rise above common-place.

Verdi's *Otello*, owing to the essentially dramatic form in which the opera is conceived, contains but few numbers that lend themselves conveniently to performance as separate pieces. As will be supposed, these few are gems of great beauty and value; and Mr. Ricordi has done good service to amateurs who have not yet made acquaintance with the complete score, in thus treating the profoundly pathetic scena in the fourth act, between Desdemona and Emilia, and the Ave Maria that immediately follows. It is almost impossible to escape a sense of unfitness while mentioning, side by side with drawing-room wares, music of this kind—tear-moving music which, even when separated from its dramatic surroundings, will not fail to stir the feelings and impress the imagination of music-lovers of culture.

Mr. Ricordi also sends "The Poet's Dream," by Michael Watson, a favourable specimen of the composer, and possessing a genuine musical interest; a pleasing and melodious song by Joseph L. Roeckel, entitled "Song and Sunlight;" and "The Old Windmill," by Ciro Pinsuti. The latter has in it decidedly the elements of popularity, and the notion conveyed in the words is cleverly assisted by a characteristic accompaniment.

INSTRUMENTAL.

Henri Roubier's Pianoforte Album (Joseph Williams) contains a selection of original pieces of light calibre, of the minuet, gavotte and valse order, and written by a hand experienced in the production of music suitable for amateurs of moderate demands and pretensions. "Pavannes des Valois" (same author and publisher) is a piece belonging to the same category, appropriately old-fashioned in style, and, although this sort of thing is somewhat overdone, likely to find favour with drawing-room pianists. In "Echoes of Erin," by Louis Honig (same publisher), a showy yet not very difficult Fantasia has been attained by a skilful treatment of Irish melodies, such as "Terence's Farewell to Kathleen," "The Cruiskeen Lawn," and others, the variations on the first-named theme being specially successful.

A "Tarantella" for the pianoforte by T. J. Linnekar (London Music Publishing Company), though not strikingly original, fairly preserves the characteristic features of this form. "Burnham Beeches" J. T. Musgrave is a rustic dance, for the pianoforte, of the popular type (same publishers).

Messrs. Wilcocks & Co. send several pianoforte solos of moderate difficulty. Of these "Hobgoblins' dance" and "Delicatissima: danse des Somnambules" by G. D. La Camera, a composer who appears to have a leaning for grotesque titles, are fairly pleasing, but after all, not particularly fanciful in character; and the same must be said of "Danse fantastique" by Hugh Clendon. The "Elsie Gavotte" by Edwin Henry is a creditable specimen of its class. "Au revoir" is a well written march by C. T. West, and there is decided merit both in the melody and harmonic treatment. "Shadows—Mazurka Varié" by Oswin Bede Henry, and "Woodland murmurs" by Crosby Smith (both Weekes & Co.), two rather common-place, moderately pleasing pianoforte pieces, are easy to play, and suitable for the schoolroom and some drawing-rooms.

Among recent pretty and conveniently playable violin music, may be mentioned a pleasing little solo "Lullaby," for violin and piano, by Ernest Claude (Joseph Williams); and a further instalment of E. Davidson Palmer's effective operatic Fantasias for the same instruments (same publisher), containing subjects from *Marta*. Gavotte in G by E. Polonaski, for violin and piano, and "Drei Kinderlieder," for two violins and piano by the same composer (both Weekes & Co.), are also effective little pieces. The "Vera" Gavotte for violin and piano by Charles Evans is decidedly tuneful and catching, and likely to find favour with amateur violinists.

Occasional Notes.

For the benefit of those who are in favour of the Americanisation of English journalism, it may be well to quote a chaste specimen of the sort of thing that may be expected if their tastes in this matter should come to be adopted in this country. In a respectable American paper, of recent date, the following graphic remarks, under a highly-sensational heading containing the words, "Mr. Santley's Ridiculous Calves," are attributed to Colonel Mapleson. "Carl Formes had, when in his prime, the most splendidly-developed and handsome shins and calves of any man I saw on the stage. He needed no aid from art. But did you ever see SANTLEY's legs, for instance, when he sang the Count, in *Trovatore*, which is a part requiring tights? They are simply dreadful. They look like a rail fence just tottering over. If he didn't sing so beautifully, he would be laughed at; and I never could induce him to call in the Paris costumer's aid."

The same article contains some ridiculous stories of "Campanini roaring at a picture of La Grange," of "how Piccolomini met an old lover," and "how Valleria choked with laughter in a love-scene." The last-named lady, by the way, will be surprised to learn that, "whilst singing in London, she married a Manchester physician named Hutchinson." "Dr. Hutchinson," indeed, plays a conspicuous part in the anecdote, which is too silly to relate, even as a warning example.

We are glad to see that M. Camille Bellaigue, in his interesting papers on "A Century of French Music," published in *Le Ménestrel*, speaks of the amended version of Gounod's *Mireille* in much the same terms as those we used in our issue of May 7. The French historian regrets that Mistral's "tender poem" has only half inspired the composer; he justly condemns the introduction of the valse as a concession to the taste of the public or of the prima donna, and deplores the omission of one of the most dramatic numbers, namely, the "Val d'Enfer" scene, to which Gounod has wedded music worthy of his reputation. What excellent critics French and other people are when national and personal prejudices do not blind them!

By the discovery of a manuscript concert aria, undoubtedly by Beethoven, it is to be hoped that the *répertoire* of vocal music, and not only the catalogue of an antiquarian, will be the richer. The MS. in question was found among the archives of the Musical Society of Graetz, where it has lain all these years, unknown and of course unpublished. The handwriting is not Beethoven's, but that of a Styrian musician not long dead; but it is presumed that its authenticity has been proved by the evidence of Thayer in his biography. He, however, states that he knows no more of the aria than the first few bars.

Another prospect of a revival, the abstract value of which has yet to be settled, is opened by the handing over by Wagner's executors of his C major Symphony to Herr Wolff of Berlin, with the right of interpretation from now until the end of 1888, a privilege which has been highly paid for by the concert-director. Consolation is to be found in a further statement that the right of printing and publishing is not included in the terms.

MR. GUSTAV ERNEST'S SECOND CONCERT, TUESDAY EVENING NEXT, May 31, PRINCES' HALL, Piccadilly, at eight. Artists: Miss Pauline Cramer, Miss Anna Davidoff, Miss Lucile Saunders, and Miss Hilda Wilson. Violin, Mr. J. Kornfeld. Violoncello, M. Louis Hegyesi. Pianoforte, Mr. Gustav Ernest. Gustav Ernest's Choir (president, the Duke of Abercorn). Accompanist, Miss Mary Carmichael. The programme will include "The Convent Bells" (a legend of the sea), dramatic cantata, words by Mrs. Alexandra Roberts, music by Gustav Ernest. Pianoforte by Messrs. J. and J. Hopkinson. Tickets, 10s. 6d., 5s., 2s. 6d., and 1s., at the Hall, and usual Agents.—N. Vert, 6, Cork Street, W.

M. VLADIMIR de PACHMANN will give a **PIANOFORTE RECITAL**, at St. James's Hall, on Thursday afternoon next, June 2, at 3 o'clock, being positively his only appearance in London this season. Tickets at the usual Agents, and Austin's Office, St. James Hall.—N. Vert, 6, Cork Street, W.

M. SAINT-SAËNS SECOND PIANOFORTE RECITAL will take place at **ST. JAMES'S HALL**, on Saturday Afternoon, June 4, at 3 o'clock, when he will be assisted by M. Taffanel (flute), M. Gillet (oboe), and M. Turban (clarinet), their first appearance in England.—Tickets, 10s. 6d., 5s., 3s., 2s. and 1s., at Austin's Office, St. James's Hall, and usual Agents.—N. Vert, 6, Cork Street, W.

BRIXTON HALL.—MR. WALTER CLIFFORD'S GRAND VOCAL AND INSTRUMENTAL CONCERT, Thursday, June 2, at Eight o'clock. Artists: Mr. Sims Reeves, Mr. Henry Percy, Mr. W. H. Burgon, and Mr. Walter Clifford; Miss Annie Marriott, Miss Hilda Coward, Miss Eleanor Rees, Miss Susetta Fenn; Miss Florence Waud (pianoforte), Mr. Howard Reynolds (cornet), Mr. Alfred Izard (organ), Mr. Harold Hawkins and Mr. F. Lewis Thomas (conductors).

MR. SIMS REEVES will sing "Come into the Garden, Maud," "The MacGregor's Gathering," and in the duet, "All's Well," with Mr. Walter Clifford.

HIS GRACE THE DUKE OF ABERCORN has kindly consented to become the President of the "Gustav Ernst Choir," which, under the old name of "London Choral Union," has been in existence since Dec., 1885.

DRURY LANE.—CARL ROSA OPERA COMPANY.—Last Week but two.—**GRAND MORNING PERFORMANCE (To-day)** of **FAUST**. This Evening, "The Bohemian Girl." Next week (last week but one), Monday, "Maritana;" Tuesday, "Lohengrin;" Wednesday, "Trovatore;" Thursday (last time), "Carmen." Popular prices: Private boxes, £1 1s. to £6 6s.; orchestra stalls, 10s. 6d.; grand circle, front row, 7s., other rows, 6s.; first circle, front row, 5s., other rows, 4s.; balcony, 3s.; pit, 2s.; amphitheatre, 1s. 6d.; gallery, 1s.

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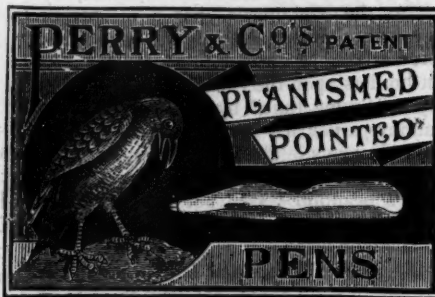
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All business communications to be addressed to the Manager of **THE MUSICAL WORLD.**

All communications in reference to the literary part of the paper to be addressed to the Editor, who cannot undertake to return rejected MSS. unless accompanied by a stamped directed envelope.

Our next week's Portrait will be
MR. SEYMOUR JACKSON
of the Carl Rosa Opera Company.

The Musical World.

LONDON, SATURDAY, MAY 28, 1887.

OUR PORTRAITS.

IF Mr. and Mrs. Crotty have not yet selected their crest and motto, we should suggest to them a lyre beautifully designed in the heraldic style and bearing the inscription: *Viribus unitis*. These talented artists were well known on the lyric stage before art united their powers as in the motto; but ever since that happy event, those powers seem to have increased, and their position in English opera jointly and severally is now firmly established. The stage brings with it many vicissitudes, and Madame Burns and Mr. Crotty, in more than one instance, have taken a distinctly hostile position towards each other, a circumstance which we may safely assert, in no way disturbs their domestic harmony. Leonora, for example, cannot entertain very friendly feelings towards the wicked Conte Luna, but we have no doubt that when our charming English soprano gives, so to speak, a piece of her mind to our no less meritorious English baritone, she takes care to keep apart the feelings of the artist and the feelings of the woman and wife bound to honour and obey. It might, indeed, not be undesirable in the case of some other couples if they had a similar fictitious outlet for the little misunderstandings which will arise in the best regulated families; that is, if they could quarrel, so to speak, in character, and be all the better friends afterwards.

Returning from fiction to fact, we may briefly sketch the outline of the two artists' career, drawn from facts which we may vouch to be correct:—

MADAME GEORGINA BURNS,

born in London, 1860, was the granddaughter of a clergyman, the Rev. Jabez Burns, for forty-five years a minister in Paddington. As a child of six years she displayed remarkable aptitude for music, but had not the slightest idea of entering the profession, until Mr. Rosa heard her sing at a friend's house in Birmingham, in 1878, and at once offered her a tempting engagement. She commenced with Mr. Rosa at the Adelphi as Ann Page in the *Merry Wives of Windsor*. Madame Burns has a *répertoire* of forty parts, including Filina (*Mignon*)—which part she created in English—Lucia, Gilda (*Rigoletto*), Marguerite (*Faust*), Amina (*Sonnambula*), Carmen, and Queen in *The Huguenots*. It may be interesting to know that Madame Burns has played three parts in *Carmen*, viz., Frasquita, Michaela, and Carmen. *Esmeralda*, the 100th performance of which was witnessed last week, was especially written for her. Madame Burns had finishing lessons from Signor Randegger, especially for the part of Filina (*Mignon*), which she considers her *Cavallo di Battaglia*.

MR. LESLIE CROTTY,

the son of the late Rev. W. Crotty, was born in 1853, at Galway. At an early age he displayed a talent for music, and having entered a boarding-school at the age of twelve was one of the boys specially selected to sing soprano parts in the

choir of the church at which the school attended. After five years' education at this school he entered a merchant's office, during which time he took much interest in athletics, and held the champion belt for five years, running the hundred yards in the quickest time on record. He then passed his examination for a bank in Dublin, where he remained several years, during which time he studied music, embracing harmony, piano, etc., under Signor Alessandro Cellini. During Mr. Carl Rosa's second visit to Ireland, Mr. Crotty sang for him on several occasions, as a distinguished amateur, appearing in the following rôles, viz., Valentine (*Faust*), Conte Luna (*Trovatore*), Michel (*Siege of Rochelle*), Count (*Bohemian Girl*), Don José (*Maritana*), etc., etc., with distinct success. Mr. Rosa offered him a permanent engagement, which at the time he was unable to accept. Discovering, however, that music was his destiny, he made up his mind to go abroad, and proceeded to Italy, making Florence his head-quarters, studying under the celebrated Italian Maestro, Mabellini. Returning to England, he again met Mr. Carl Rosa, with whom he signed a contract for opera in English, remaining with him up to the present time, now ten years. Mr. Crotty's *répertoire* consists of about fifty operas, his principal rôles being Rigoletto, Enrico Ashton (*Lucia*), Conte Luna (*Trovatore*), Michel (*Siege of Rochelle*), Valentine (*Faust*), Clifford (*Puritans' Daughter*, Balfé), Count Arnheim (*Bohemian Girl*), Duke Alba (*Moro*, Balfé), Don Sallustio (*Ruy Blas*, the opera which created such sensation at the Liverpool Royal Court Theatre last season), and last of all, but by no means least, his now well-known Escamillo in *Carmen*. Mr. Crotty and his talented wife have arranged to combine opera and concert during the ensuing season, and no doubt many who have heard them in opera will gladly welcome them to the concert platform.

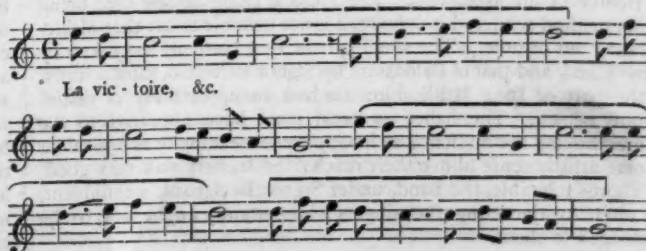
Mr. Carl Rosa's renewed contract with Madame Georgina Burns and Mr. Leslie Crotty, signed, sealed, and delivered last Wednesday evening, will greatly please the patrons of the English opera, for by it these two popular favourites are secured for all next season in London and the provinces.

Correspondence.

THE HISTORY OF MUSICAL COINCIDENCES.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—The identity or similarity of musical phrases as variously treated by different composers is a most interesting study. I have just accidentally stumbled upon a curious instance of identity of phrase, and even rhythm, in the opening, and of similarity in an after part, of two patriotic songs by contemporary composers—the "Chant du départ" (see Grove's *Dictionary of Music*, p. 440):—



and the "Death of Nelson" by Braham:—

'Twas in Tra-fal-gar's bay, We saw the foe-men lay; Each
heart was bound-ing then, We scorn'd the fo-reign yoke, For our
ships were Brit-ish oak, And hearts of oak our men, &c.
Again—
Le peu-ple sou-ve-rain s'a-van-ce &c.
Our Nel-son mark'd them on the wave, Three &c.

Is the resemblance accidental?—Your obedient servant,

All Saints' Vicarage, Scarborough.
May 23, 1887.

R. BROWN-BORTHWICK.

Opera.

ITALIAN OPERA AT COVENT GARDEN.

Signor Lago's season of Italian opera at Covent Garden opened last Tuesday evening with due pomp and circumstance, the house being well filled, and demonstrations of approval not unfrequent, albeit not over-enthusiastic. Donizetti's *La Favorita* was the opera chosen for Tuesday, a fortunate choice, as it gave prominence to one of the most brilliant stars of the company, Signor Gayarré. This artist has justly earned a great reputation for his dramatic and effective treatment of important parts in the *répertoire* of Italian opera, no less than for the beauty and power of his well-trained tenor voice. His impersonation of Fernando was on Wednesday night well up to the standard expected from him, and far above the efforts of most Italian operatic tenors, but on the other hand his voice showed signs of wear and tear, and a consequent loss of tone in *cantabile* passages. In respect of his command of sustained tone, the singing of Signor D'Andrade, the baritone, as King Alfonso, deserves special commendation, but he allowed his voice, in his duets with Mdle. Mei, to overpower that of the *prima donna* at times when she was prudent enough to employ the *mezza voce*. In the great scenes of the opera this lady, well known on the continent but new to London, displayed a knowledge of stage business and a certain facility in gesture which must have been gained by conscientious study and the training that varied experience alone can give. That musicianly qualities have not been developed to an equal degree in Mdle. Mei is remarkable; it is not that the voice is wanting, but that the voice is misused. The long high notes instead of appearing as clear as a bell, were disguised beyond all recognition in a *vibrato* which outquavered the quaverings of a mere *débutante*, as an earthquake might be said to outquaver the tremor of an aspen-leaf. The musical value of the note being by this method rendered indefinite, it is not possible to say that Mdle. Mei sang out of tune. The small part of Don Gaspero was taken by Signor Corsi, and that of Baldassare by Signor Beltramo, satisfactorily. In the part of Inez Mdle. Florenza had no opportunity of distinguishing herself. The ballet as usual must have appeared to the cultured among the audience as having some meaning or as appealing to some artistic sense above their reach; the scenery was very good, the chorus tolerable, the band, under Signor Bevignani, magnificent, but often overpowering the singers who certainly ought not to be encouraged to shout.

ENGLISH OPERA AT DRURY LANE.

On Friday last the *Bohemian Girl* was given before a large audience at Drury Lane. Madame Georgina Burns, as Arline, acted in a most graceful and pleasing manner, and was enthusiastically encored after "I dreamt that I dwelt in marble halls," and sang throughout like the true artist she has so often shown herself to be. A manly and earnest Thaddeus was seen in Mr. Seymour Jackson, whose singing of "When other lips" was a great success, and was highly creditable to him. Miss Marion Burton as the Gipsy Queen, Mr. F. H. Celli as Count Arnheim, Mr. Aynsley Cook as Devilshoof, and Mr. Wilfred Esmond as Florestine, sang the music of their parts with taste and feeling.

On Saturday evening Gounod's *Faust* was performed. A new Marguerite was found in Miss Louise Groll, who made her first appearance. Miss Groll acted the part well, and is possessed of a pleasing voice, but lacks brilliancy. Mr. Leslie Crotty's representation of Valentine gave unmixed pleasure to the audience, and his interpretation of the character occupies a foremost position among his large and varied *répertoire*, his acting in the "death scene" being especially powerful and dramatic. Mr. McGuckin was, as usual, the Faust. Mr. F. H. Celli impressed the audience with his representation of Mephistopheles, his singing being good throughout the opera. The remainder of the cast was supplied by Miss Marion Burton (Siebel), Miss Collins (Martha), and Mr. Cambell (Wagner).

The very successful performance of *Lohengrin* on Wednesday night will be noticed at greater length in our next.

Concerts.

GROSVENOR GALLERY CHAMBER CONCERTS.

Three enjoyable concerts of chamber-music have been given at the Grosvenor Gallery; Mr. Charles Wade, the director, has spared no pains in arranging interesting programmes and procuring excellent artists. The programme of the first concert included Goldmark's Quintet in B flat major, heard here for the first time in England; the artists to whom the performance was entrusted were Herren Schönberger (piano), Tivadar Nachez, C. Jung (violins), H. Krause (viola), and Hegyesi ('cello). As interesting, and probably as new to many was Saint-Saëns's Trio in F major, which, written in the composer's best vein, impressed the audience (at the third concert) favourably. Herren Schönberger (piano), Gustav Holländer (violin), and Hegyesi ('cello), combined in a very effective *ensemble*. In the course of the series these artists did excellent work in instrumental soli duets, trios, and Mendelssohn's string Quartet in D major. The vocal music was no less happily chosen, and Miss Carlotta Elliot, Miss Hope Glenn, and Miss Lisa Lehmann were heard in songs by Maude V. White, Grieg, Godard, Arne, Martini, &c. Mr. Wade, a careful and conscientious singer, showed himself to be master of an extensive *répertoire* of good songs; those he gave at the last concert were Gounod's "O that we two were Maying," and "When thou art nigh," Maude V. White's "To Mary," and two Gipsy songs by Dvorak, in which he had the advantage of Mr. Schönberger's accompaniment. It should also be mentioned that Mr. Ganz acted as conductor on each three evenings with his wonted skill and tact. For the rest, the artistic surroundings and the privilege of combining the study of two arts simultaneously gave a special charm to the concerts at the Grosvenor Gallery.

M. SAINT-SAËNS'S CONCERT.

M. Saint-Saëns gave the first of two pianoforte recitals, to be followed by a grand orchestral concert. Although the concert giver has thus far only achieved a "succès d'estime" as an operatic composer, he is justly famed as holding first rank in his country as a writer of instrumental music, and his admirable qualities as a performer, both on the organ and pianoforte, are so well known both here and abroad that it will suffice to say that his reputation previously gained in the last named capacity by exceptional crispness of touch, brilliant execution, and conspicuous intellectuality, was fully maintained on the present occasion. Indeed, it must be owned that M. Saint-Saëns shone far more prominently as an executant than as a composer, since the transcription for pianoforte

of his choral and orchestral "Hymn to Victor Hugo" produced little effect, whilst his sonata for piano and violin, although containing many passages of real beauty, proved on the whole an unequal work. Another violin sonata by Gabriel Fauré was also in the programme. M. Saint-Saëns also played in excellent style a series of interesting pieces by Rameau, Beethoven's "Andante favori" and Polonaise in C, a selection from Chopin, and several smaller pianoforte pieces of his own. M. Diaz Albertini displayed a sympathetic tone, fine phrasing, and a highly-finished *technique* in the rendering of the violin part in the sonatas and some soli by Sarasate. This young performer should be heard again in more important works. The second *matinée* is announced for June 4.

MADAME FRICKENHAUS AND HERR JOSEF LUDWIG'S CHAMBER CONCERT.

At Madame Frickenhaus and Herr Josef Ludwig's second chamber concert of the season Brahms's new Violin Sonata in A, Op. 100, introduced for the first time at Mr. Charles Hallé's recent *matinée*, was again performed without causing any modification of the estimate of the work previously given. The close resemblance of the initial subject to the opening phrases of Wagner's "Preis Lied" can hardly escape detection, the *finale* proving the weakest portion of the work, which was well played by the concert givers. Exception should be made to the exaggerated *pianissimo* at the commencement of the *adagio* in Schubert's magnificent String Quintet in C, Op. 163, which rendered the "lead" of the first 'cello almost inaudible and unintelligible. The performers were MM. Ludwig, Collins, A. Gibson, Whitehouse, and M. Koopman. An absolute novelty was produced in the singular combination of a pianoforte duet with violin and violoncello by Arnold Krug, which, in spite of its commonplace inscription, "The Strolling Musicians" (Op. 20), turned out to be a short Suite of great refinement, grace, and melodious beauty, which should be welcome as a superior kind of drawing-room piece, the pianoforte duet being easy, whilst the string instruments are treated with great effect. Judging from Madame Frickenhaus's execution of Beethoven's Sonata in E flat, Op. 31, that master (excellent interpreter of other composers though she be) is by no means her *forte*. Miss Eleanor Rees gave Giordani's "Caro mio ben" and two beautiful songs by Hubert Parry. Mr. Oliver King was the accompanist.

MILLES. MARIANNE AND CLARA EISSLER'S RECITAL.

Milles. Marianne and Clara Eissler, who are talented players of the violin and harp respectively, are fortunate in possessing, presumably with every advantage of proximity, a third sister to contribute a steady accompaniment; this lady, Mlle. Emmy, also proved herself a solo pianist of no mean order, attacking and making effective work with Liszt's Hungarian Rhapsody No. 12, as the opening piece of the programme. The sisters combined very charmingly in a Sonata by Spohr, for harp and violin, and in Vieuxtemps's Adagio Religioso, for violin, with harp *obligato*. The same composer's Fantasia Appassionata served to display Mlle. Marianne Eissler's excellent tone, and *soli* by Wilhemj and Paganini made demands upon her executive powers which the violinist met fairly well. The harp *soli*, by Parish Alvars and John Thomas and others were played by Mlle. Clara Eissler very gracefully and effectively. Madame Zimeri sang an interesting selection of songs.

SATURDAY EVENING CONCERT.

The second of the series of London Saturday Evening Concerts, although not presenting any feature of remarkable interest, attracted a better audience than did the first. It is highly probable that large audiences will eagerly patronise these concerts when the public mind has marked and inwardly digested the fact of their establishment; the programmes are excellent as being genuinely popular—regard being had to the present condition of public taste—while the prices of admission are not such as to frighten amateurs of any class. The concert of last Saturday opened with Grieg's Pianoforte and Violin Sonata in F, played by Miss Anna Lang and Mr. Houston Collinson, and closed with a trio by Haydn, in G, in which M. Albert was associated with the above-named artists. Miss Anna Lang gave two violin soli, which were greatly appreciated. The vocal music, also, it need not be said, received its due meed of applause, sung by such experienced

artists as Mdlle. Trebelli, Mrs. Scott-Ffennel, Miss Adelaide Mullen, and Mr. Edward Lloyd. The singing of Weber's "When the orb of day" by the popular tenor was very effective, and gained him a triple recall. Songs and duets by Beethoven, Pergolesi, Rubinstein, Sterndale Bennett, Goring Thomas, and Gounod, helped to make up a programme which was admirably adapted for the purpose.

PHILHARMONIC SOCIETY.

The fifth concert of the Philharmonic Society introduced a new Roumanian Suite for orchestra, by F. Corder (conducted by the composer), which proved a very attractive work. The Suite is built partly on national Roumanian melodies, partly on very clever imitations of the same; the themes chosen being distinguished by strongly-marked rhythm and individuality, full of *entrain*. The opening Rhapsodie (Lento), which has weird fascination of its own, with a well contrasted middle subject, is followed by a vivacious and frolicsome Dance, intersected by a Trio bearing a jaunty likeness to a kindred movement in Schumann's "Rhenish" Symphony. The motive of the Romance which follows is given out by the violoncello, and further developed by the violins, with a long-drawn melody of a pathetic character, and a "Zingaresca" overflowing with life and piquancy, albeit verging in its musical theme on downright frivolity, brings the whole to a brilliant conclusion. Mention must not be omitted to the scoring of the Suite, which is most effectively coloured throughout, and helped to secure a very favourable reception of the work. Mdlle. Clotilde Kleeberg gave a brilliant and intelligent rendering of Beethoven's great Pianoforte Concerto in E flat (the "Emperor"). Signor Bottesini played his own Concerto in F sharp minor, introduced for the second time at these concerts, and joined Mr. Santley in an aria, "Per questa bella mano," by Mozart, provided with a double bass *obligato* in the accompaniment, so utterly at variance with the composer's unsurpassed sense of euphony, that the work must be regarded in the light of a *pièce d'occasion*, if not of a musical joke. Mr. Santley added "Let the dreadful engines," from Purcell's "Don Quixote." Mozart's immortal "Jupiter" Symphony in C was well played under Sir Arthur Sullivan's conductorship, but there is a limit to the *pianissimo*, even in accompaniment. The violins were, in the Beethoven Concerto, at times absolutely inaudible, and the important solo in the *finale* for the kettledrums sounded like an indistinct roll instead of sustaining the rhythm of the brass. The *Meistersinger* Overture was played at such a pace, as it probably has never been played before, perhaps with a view of bringing a somewhat protracted concert at that advanced hour to the speediest possible conclusion.

RICHTER CONCERT.

The Richter Concert of last Monday, the fourth of the series introduced a novelty which had been promised more than once and had raised some expectation on account of the name of its author, Anton Bruckner. That name had gained a certain prominence from the fact that Wagner, with the generosity and kindness he knew so well how to show when inclined that way, took great interest in Bruckner's work, and indeed promised to have all his symphonies performed, leaving that pledge for his disciples to fulfil when death prevented him from doing so himself. Apart from the abstract merits of this music, it is not a matter for surprise that Wagner should have felt some sympathy for a composer so evidently intent upon paying him the highest compliment which it is said that one artist can pay to another. That Bruckner in a certain sense imitates Wagner, one realises after listening to a few bars of that composer's Symphony in E, No. 7. There is the same vastness of design, the amplitude, although by no means the same beauty, of orchestral treatment; and the peculiarities of Wagner's *melos*, including even the turn which forms an intrinsic part of the melody and not a mere embellishment, are caught up with surprising truthfulness. From this to genuine inspiration there is of course a long step, and that distance Herr Bruckner has so far failed to cover. Over-elaboration seems to be his besetting sin; when once he has caught hold of a theme, he twists and turns and "inverts" it, till at last the ear longs for a breath of fresh melodious air. On the credit side of the account we should mention a truly astounding degree of skill and scholarship and that sincerity of purpose which distinguishes

the artist from the mere manufacturer. Of the four movements the second, Adagio, is the first in order of merit. It is understood to have been written as an "Elegy upon the death of Wagner," and introduces an impressive phrase from Herr Bruckner's setting of the "Te Deum," to say nothing of an even more beautiful melody, which serves as the first subject proper. Next in excellence comes the opening Allegro. Of the Scherzo we cannot speak well; it is a kind of mixture of the "Walkyrie's Ride" and the first movement of Beethoven's Ninth Symphony, and there is little of the lightness and brightness which gives its *raison d'être* to a scherzo. The finale appeared so long and diffuse that, after a first hearing, it left no definite impression upon the mind. That Bruckner's is a remarkable musical individuality cannot be denied, and his Seventh Symphony excites the wish to know something of the six which have preceded it. In Brahms's Academic Overture, Herr Richter's marvellous memory proved for once at fault. Conducting without book, he missed the cue for the change of beat, the result being temporary confusion. Whatever slight disappointment might have been felt through this *contretemps* was amply made up by the novel sensation of making the acquaintance of Herr Richter in the capacity of a public orator, the great conductor delivering a neat little speech, in which he took all the blame to himself. In the grand love-duet from *Die Walküre* Mr. Lloyd once more sustained the tenor part, that of the soprano being taken, at very short notice, and sustained with remarkable power and intelligence, by Miss Pauline Cramer.

THE LONDON MUSICAL SOCIETY.

The very scanty audience which attended the concert of the London Musical Society on Tuesday evening met with an agreeable disappointment. A Cantata written by Beethoven on the death of the Emperor Joseph II. and recently unearthed, was the first item in the programme. It is well known that such posthumous revelations, especially when they refer to an occasional piece by a composer still in his teens, seldom amount to much, but in this case an exception to the rule was at once recognised. Beethoven's Cantata is not a masterpiece, but it shows the hand of the incipient master. Most remarkable is the freedom from perceptible dependence on the great contemporary composers, Mozart and Haydn. Of neither of them is there much trace in this music; and the chief bass air rather bears the Handelian stamp, although at the time Beethoven had probably never heard a note of Handel. There is also a very charming air for soprano subsequently taken up by the soli quartet and chorus, and a second air for the same voice of immoderate length, but by no means without beauty. Most remarkable of all is the earnestness and care with which the young master endeavoured to render the sense and sentiment of the words. In the performance Miss Carlotta Elliott, Miss Lena Little, Mr. Harper Kearton and Mr. W. H. Brereton took successful part, and the chorus found no difficulty in accounting for this very simple music. Mr. Mackenzie acted as conductor. The programme which was of inordinate length, also included Mr. Prout's Symphony in D, conducted by the composer and well received, Beethoven's Choral Fantasia in which the solo pianoforte was delicately played by Signor Buonamici, an artist of more than ordinary merit; and Cherubini's fourth Mass.

ZITHER CONCERTS.

The quartet concert given by Herr and Madame Grueber, at the Oriental Hotel, Blackfriars, last Thursday week, was of more than ordinary interest, as perhaps the first public effort to bring the newly-invented instrument, the zither, within the range of modern musical appreciation as a concert instrument. The services of many well-known performers were engaged on this occasion, with a view to give to the concerted music the effect intended; but however excellent the instrument may be in its individual effort, it fails to produce that variety so necessary to a prolonged quartet. The limited scope of the zither must necessarily confine it to the drawing-room or home circle, where its effects will always be felt and appreciated when its tones are brought out as they were by Herr Grueber and his talented assistants. Many efforts are made to vary our musical instrumental *répertoire*, but as the results are nearly all single-voice instruments, we hail with pleasure the introduction of one which, in the hands of such skilful

artists as appeared on this occasion, can, with due expression to the melody, have the advantage of a suitable accompaniment.

HERR GUSTAV ERNEST'S CONCERTS.

Herr Gustav Ernest, who won his spurs as a composer with his "prize" overture at the Philharmonic Society two years ago, included at his first concert at Princes' Hall his cantata on the old, but perennially new, subject, *Love's Conquest*, a Village Idyll, written by J. Stewart, and composed for soprano, contralto, tenor, and chorus, with pianoforte accompaniment. The music is characterised by an easy, melodious flow, free from artificial effects, as well as from clap-trap, and the voices are admirably treated throughout. Special mention might be made of the adequately sensuous strains of the introduction and succeeding tenor solo with chorus, as well as of the Chorus No. 3, marked by an interesting accompaniment, likewise of some portions of Chorus No. 6, a capella, and of the Allegretto Grazioso in the Finale. The work being short, pleasing, and not over elaborated, should commend itself to vocal amateur societies in search of similar novelties. The "Gustav Ernest Choir," although counting only a twelvemonth since its formation, is distinguished not only by an agreeable freshness of voices, but also by a praiseworthy observance of light and shade, and a satisfactory adherence to the conductor's lead, who seems rightly to hold that chorus singing need no more be subservient to the precise measure of a metronome than an instrumental solo or a song. The soli were in the hands of Miss Edith Marriott, Madame Kate Thayer, Miss Clara Myers, and Mr. Hirwin Jones, who also gave some songs. Some part-songs, including a well written "Evening Song," by Miss Mary Carmichael, who officiated as accompanist, were likewise in the programme, and instrumental pieces, both soli and concerted, were added by the concert-giver on the pianoforte, the excellent violinist, Mr. Gompertz, and Mr. Louis Hegyesi, late violoncellist of the famous Florentine Quartet. The second and last concert, fixed for the 31st inst., will include Gustav Ernest's new cantata, *The Convent Bells*, with Miss Pauline Cramer as principal vocalist.

LECTURE ON THE MUSIC OF THE SYNAGOGUE.

On Monday night an interesting lecture, in connection with the Anglo-Jewish Historical Exhibition, was given in the West-Theatre, Albert Hall, by Rev. F. L. Cohen, assisted by Dr. Verrinder and his choir from the West London Synagogue, the solos being sung by Miss L. L. Cohen. In tracing the history of the Rise and Development of Synagogue Music, Mr. Cohen said the first manuscripts of Jewish melodies might be said to date from the forty years' wanderings of the Israelites through the wilderness, and the last to those on which the ink is now not dry, so universal and perpetual has been the study of music among the Jews. He divided his subject into five periods. The first contained the chants and Psalm tunes used in the worship of the Temple down to the Roman conquest of Jerusalem. This period was illustrated by two chants, very well rendered by organ and choir: the song of Moses and a processional hymn by Mornbach. The trumpet calls on the ancient Shoplear were to have been rendered by Mr. Fink, but as that gentleman did not appear, the Shoplear, a sort of ram's horn, was simply held up to the audience for inspection. The second period (a), from first to sixth century, included two charming organ solos by Dr. Verrinder, most plaintive in character, and two cantillations or plaintive recitative songs from Lamentations and Genesis, admirably sung by Miss Cohen without accompaniment. The 2nd period (b) from the 3rd to 9th centuries included a lovely Sabbath air, sung, as Miss Cohen remarked, "from California to Siberia," and a "Tal" melody or prayer for rain, both charmingly sung by Miss Cohen, whose pure mezzo soprano voice seemed peculiarly suited to the plaintive character of the Jewish sacred songs. The 3rd period from the 9th to 16th centuries containing chiefly the music for the solemnities of the New Year and Day of Atonement, alternately sung by the choir and Miss Cohen. The 4th period from the 16th to 19th centuries, and the 5th period containing a review of the last fifty years, and a setting of the 84th Psalm by C. K. Salaman, brought the lecture to a close. Mr. Cohen has a clear voice and good delivery, and kept the attention of the large audience, who seemed delighted to hear their well-known chants and hymns, and could not resist joining in at times. Dr.

Verrinder's choir did credit to their conductor and certainly did not spare themselves, the male voices being heard to great advantage in the Hebrew chants.

MISCELLANEOUS CONCERTS.

Last week the Highbury Philharmonic Society gave their last concert of the season with Dvorak's *Stabat Mater* and Mendelssohn's *Walpurgisnight*. The solo quartet consisted of Miss Marie de Lido, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Forington. Miss Wilson is always reliable, but Mdlle. de Lido, though stated on the programme to be of the Royal Italian Opera, seemed hardly up to the standard of the other soloists. The chorus was very good, and the orchestra well under control, the opening of the horns in the *Stabat Mater* being most satisfactory. The society is to be congratulated on a most efficient performance of both the works.

Miss Clara Myers at Willis's Rooms, gave her audience an interesting programme, containing items by Messrs. Gustav Ernest, Gompertz, and Hegyesi on their respective instruments, and many songs. That selected by Miss Myers for her principal effort was a new one by Gustave Ernest, entitled "Thou crimson rose." Of genuinely dramatic character, this song would make a fine operatic scena; but besides being unsuitable for a lady it was quite beyond this vocalist's rather limited compass. Miss Bertha Moore made a very good impression in all her songs, and deserves a great success on the concert platform. Other artists were Miss Agnes Larkcom, Mr. Charles Chille, Mr. Frederick King, and Mr. Lancelot.

Mr. Harold Savery, at the Steinway Hall, last Wednesday week, took the audience by storm in Hatton's ever popular "To Anthea," and in a new song by Henry Parker, called "For Love and Spain," with a spirited refrain characteristic of a muleteer. A singer including an air from *Tannhäuser*, together with a "drawing-room" ballad in his repertoire, shows himself capable of great powers of endurance, for the performance of either one or the other must do violence to his feelings. We are unable, by reason of absence during the beginning and end of this concert, to say which of the two suited him best. Mrs. Dyke, Miss Leo, Mr. Tapley, and Mr. Thorndike were the other vocalists. The delivery by the last named singer of Stanford's powerful song, "La belle dame sans merci," ought not to pass unnoticed, nor Mr. H. A. Robinson's pianoforte solo by Tchaikowsky, a "Chant sans paroles," and Miss Shinner's playing on the violin.

Mr. and Mrs. Brereton held their concert on the same afternoon, at 19, Harley Street. Miss Carlotta Elliot, Miss Damian, Mr. Henry Guy, and others, were announced to sing. Madame Frickenhaus was the solo pianist, and the programme was of ordinary interest, including three madrigals for male voices.

The programme of Miss Helen Townshend's concert on Thursday, on the other hand, largely consisted of choral music for ladies' voices, Mr. de Lara's choir being announced to sing Smart's cantata, *The Fishermidens*, and Aguilar's *Summer Night*. The accompaniment, in which Miss Helen Townshend took part, was the sufficiently powerful one of two grand pianofortes.

Mr. Lawrence Kellie's first vocal recital took place at Steinway Hall, on Monday afternoon.

The Handel Society, which owes its existence to the amateur element, both choral and orchestral, who work right earnestly in the cause of high-class music, gave a concert at Princes' Hall. If the choice of Cherubini's "Dead Mass" in C minor as the chief piece seemed perhaps somewhat to clash with the jubilant strains generally considered *à l'ordre du jour* at similar concerts, including even Jubilee pianoforte recitals at the present season, on the other hand, the very contrast presented, from an artistic point of view, by a great masterpiece of a great composer, and it may be urged the wholesome setting forth of the great moral lesson, *memento mori*, amongst general rejoicing, might be deemed a special recommendation for the performance of the rarely heard work. The sombre effect of the Requiem was moreover pleasantly relieved by the perennial youth and undying freshness of Mozart's Symphony in D, No. 9, in three movements only, and by a short and melodious Cantata "Feast of Adonis" by A. Jensen. Considerable credit is due to the research and enterprise of the energetic conductor, Mr. F. A. W. Docker, in the production of this and similar works at these concerts. Miss L. M. Nunn and the Hon. Edward Thesiger gave S. Bach's andante from the concerto for two violins in a very

efficient manner, and Handel himself was represented by the Coronation Anthem "Zadok the Priest." Miss Henrietta Nunn undertook the soprano solo in Jensen's Cantata.

Mrs. Welman's concert at the Steinway Hall, on Friday last, was more than ordinarily successful. Mrs. Welman sang, among other items, "Angels ever bright and fair," with great feeling, and Miss Maud Welman was exceedingly happy in the pieces she chose for recitation. Mr. Thorndike also sang, and Mdlle. Wurm and Herr Gompertz contributed *morceaux* on the pianoforte and violin. Mrs. Welman has a soprano voice of unusual sweetness and purity, and this, joined to the excellent discrimination she displayed in the selection of her vocal contributions, went far towards making her concert a thoroughly enjoyable one.

On Monday the same hall was again filled to overflowing on the occasion of Miss Minnie Bell's annual dramatic and musical *matinée*. Contingents from several theatres where musical pieces hold sway were present in force; the Prince of Wales's being represented by Miss Marie Tempest and Mr. Hayden Coffin, and the Savoy by Miss Brandram, Miss Jessie Bond, and Mr. Richard Temple. After the concert, which charmed all hearers, the programme concluded with a clever adaptation, by Miss Minnie Bell, from the French, entitled "Is Madame at Home?" The two performers in it were Mr. Yorke Stephens and Miss Bell, who gave due significance to the amusing dialogue.

The pupils of the Harrow Music School (South Hampstead Branch) gave an excellent recital of chamber music at the Eyre Arms Assembly Rooms on Tuesday last from the works of Beethoven, Mozart, Schumann, and Mendelssohn. The Misses Stephens, Oliver, and Slocombe, and Master Alfred Slocombe (who played the first movement of Mendelssohn's Violin Concerto) must be specially mentioned. Between the parts the Rev. Canon Duckworth presented a number of certificates to the students, and called the attention of the audience to the high class of music taught, and the value of the fortnightly meetings for the practice of chamber music, a particular and excellent feature of this school. A selection from Bennett's "May Queen," in which Miss Annie Buckland and Mr. Broadbent received particular marks of approbation, concluded the programme. The room was very full.

[Reports of *Lohengrin* at Drury Lane, and of Mr. Charles Hallé's, Herr Peininger's, the Albert Hall, Miss Hall and Mr. Nicholls, the Westminster Orchestral and other concerts, are held over till next week.]

MUSIC IN ITALY.

ROME, May 4.

Here also *Otello* has had a triumph. The Eternal City was waiting with anxiety for the great event that has kept Milan for a whole month in a state of commotion, and it seemed as if the Roman public had prepared itself, not perhaps for disillusion (which the name and genius of Verdi forbade), but for restrictions—and had taken up a position of judging from positive knowledge. Now the great event is complete; the work has triumphed, although the illustrious author had irritated the descendants of Romulus by his refusal to be amongst them to receive their homage. To describe the spectacle offered at the Costanzi the night of the first representation would be to repeat, in great part, what was seen at the Scala, of Milan, on the evening of February 5, an imposing spectacle of magical effect, with the addition of Queen Margherita's presence. And the impressions of the first hearing were just those of Milan (Verdi's work, in fact, is of a kind that thus manifests itself); the third act was not at once understood, some fugitive beauties escaped, and certain delicate details passed unobserved. But as a whole—what enthusiasm! and what a marvellous execution! One ought to add, that Signora Gabbi, a fascinating creature of dark yet tender beauty, had not perhaps the dramatic power of Signora Pantaleoni, but surpassed her in voice and method of singing; Maurel and Tamagno were excellent, and the choruses were done marvellously well; the slight part of Emilia, entrusted to Signorina Boilinetta (daughter of a hair-dresser in Milan, but admirably educated for an artistic career), was a striking contrast to the unfortunate Petrovich, who nightly invoked from the public at La Scala suppressed murmurings and laughter. The *mise en scène* was rich, artistic, and almost perfection. At the

second representation the success increased; at the third the *impresario*, Signor Canori, found all his expenses assured for the remaining three representations (and each one cost 21,000 francs!); at the sixth, which was to have been the last, the frenzy of delight was so great that the public insisted that the spectacle should be repeated, and two more representations were accordingly conceded, the last taking place the day before yesterday amidst such ovations and demonstrations as have never been met with in the history of the theatre. Thus *Otello* has made a fresh and deep impression on the Italian mind and heart, and we may safely foretell that at Venice a similar experience will occur.

Queen Margherita, who has not missed a single representation of *Otello*, invited Maurel and Tamagno to a *matinée* at her palace. The two artists sang various pieces for her, in such style that the Queen, moved with admiration, pressed their hands; the romance, "Ceilo è mai" from the *Gioconda* of Ponchiello was depicted with such sentiment and colour that the sovereign rose from her seat, exclaiming "Bravo!"

MILAN, May 5.

Little news from this great musical centre; but in the meanwhile a pretty important revival is in preparation, Boito's *Mefistofele*, which is to be put on the stage at the Dal Verme amidst general expectation. The musical dramas of the present season are, in the above theatre, *La Gioconda*, and at the Philodramatic the *Barbiere*, *Count Ory*, and *Don Pasquale*. Of Ponchielli's work, so dear to the Milanese, it is pleasant to announce an immense success every evening. The execution of *La Gioconda*, at the Dal Verme, is pretty good, although not supported by preeminent artists; a fair *ensemble* is what most pleases and attracts the public. The artists possess voices, spirit and method; the orchestra, directed by Signor Cimino, is excellent; the choruses pretty nearly perfect.

At the Philodramatic the *Barbiere* keeps in the bills. *Count Ory* has pleased also with its delicious music, although of the old school. On the other hand, *Don Pasquale* was dismissed in disgrace in a single evening, thanks to the artists. The audience would give no quarter: they would not allow Donizetti's exquisite music to be massacred in a monstrous fashion, but sentenced the executants to decapitation—morally speaking.

The Theatres.

ADELPHI	...	"Family Jars"	...	7.15
	...	"The Harbour Lights"	...	8
AVENUE	...	"Madame Favart"	...	8
COURT	...	"The Nettle"	...	8
	...	"Dandy Dick"	...	8.30
COMEDY	...	"Nearly Seven"	...	8
	...	"The Red Lamp"	...	8.30
CRITERION	...	"Who Killed Cock Robin?"	...	8
	...	"David Garrick"	...	9
GAIETY	...	"Dimitry's Dilemma"	...	7.30
	...	"Monte Cristo Jr."	...	8
GLOBE	...	"After Many Days"	...	8
	...	"The Private Secretary"	...	9
LYCEUM	...	"Louis XI."	...	8.15
OPERA COMIQUE	...	"As in a Looking Glass"	...	8.30
PRINCE OF WALES'S	...	"Jubilation"	...	7.45
	...	"Dorothy"	...	8.30
PRINCESS'S	...	"The Clockmaker's Hat"	...	7.45
	...	"Held by the Enemy"	...	8.30
SAVOY	...	"The Carp"	...	7.40
	...	"Ruddigore"	...	8.25
ST. JAMES'S	...	"Lady Clancarty"	...	8
STRAND	...	"Tom Noddy's Secret"	...	7.45
	...	"The Clandestine Marriage"	...	8.30
TOOLE'S	...	"The Lottery Ticket"	...	2
	...	"The Butler"	...	2.45
VAUDEVILLE	...	"A dark Night's Bridal"	...	7.50
	...	"Sophia"	...	8.30

Miss Amy Roselle's benefit will take place on June 16, at the Lyceum, which theatre has been generously placed at her disposal

by Mr. Henry Irving, as a special mark of respect and esteem. The committee includes the names of nearly all the leading lights of the dramatic profession.

Mr. Edward Jones, for some time musical director at the Princess's Theatre, under Mr. Wilson Barrett's management, has been engaged by Miss Agnes Hewitt to write the music for Mr. Hermann's new piece, shortly to be produced at the Olympic Theatre. Mr. Jones, who has been to America with Mr. Wilson Barrett, will be the musical director at the Olympic.

Mr. Henry Irving has replied in the *Nineteenth Century* to M. Coquelin's article on "Dramatic Art," which recently appeared in *Harper's Magazine*.

The new piece at the Adelphi was put in rehearsal on Monday last, and will probably be put on the stage about the end of July.

The "Road to Ruin" was played on Saturday afternoon at the Strand Theatre, in a thoroughly praiseworthy manner. Mr. Conway was, it is true, suffering from severe hoarseness, and a necessary apology was made on his behalf. He, nevertheless, played Young Dornton with great earnestness and discretion. Mr. William Farren made a splendid Old Dornton, Mr. Crisp a good Sultry, Mr. John Tresahar, a rising young actor, a lively Milford, and Mr. Edward Righton a capital Goldfinch. Miss Fanny Coleman as Widow Warren assumed the juvenile airs with most diverting effect, and much charm and intelligence was shown by Miss Sutherland in the part of Sophia. An original epilogue, written by Mr. Clement Scott, was spoken.

Miss Harriett Kendall gave her first dramatic recital at Princes' Hall on Saturday. She was most pleasingly apparelled in flowing draperies of Grecian pattern, and delivered the various pieces set down for her with most varied gesture and emotion; her voice, whilst rich and powerful, being at all times under perfect control.

Music Publishers' Weekly List.

SONGS.

Bird and the Rose, The	...	Amy Horrocks	...	London Mus. Pub. Co.
Fair as the Dawn	...	S. E. Oldham	...	"
"My Sweetheart" Album, No. 3	...	...	...	Willcocks
Smuggler's Wooing, The	...	Harrison	...	"
England	...	Merton Clark	...	Cox
Hearts	...	Newcombe	...	Hopwood & Crew
Miner and his Boy, The	...	...	...	"
Tell me	...	Rivenhall	...	Williams

PIANOFORTE.

Au Revoir, March	...	West	...	Willcocks
Dance Fantastique	...	Clendon	...	"
Delicatissima	...	La Camera	...	"
Elsie, Gavotte	...	Henry	...	"
Hobgoblin's Dance	...	La Camera	...	"
In Winter	...	T. A. Matthay	...	Ascherberg
Reminiscences, No. 1, Romance	...	Helbig	...	Willcocks
Sphinx March (pianoforte or organ)	...	Warnford	...	"
Défilé, La	...	Lauber	...	Lamborn Cock
Echoes of Erin	...	Honig	...	Williams
Minuet, Duet	...	Faulkes	...	Dreaper (Liverpool)
Streamlet, The	...	Mendelssohn	...	Lamborn Cock
Three Caprices	...	...	...	"
Pavane des Valois	...	Roubier	...	Williams
Viva Gavotte	...	Champion	...	Hays
Waltz-Whim, A...	...	T. A. Matthay	...	Ascherberg

DANCE MUSIC.

A—1 Polka	...	Emily Walsh	...	Hay
Corinthia Waltz	...	Herbert	...	Willcocks
Happy Vision, Waltz	...	Lamothé	...	Ascherberg
Jubilee Polka	...	Rubini	...	Hays
La Gioia Galop	...	Lauber	...	"
La Gondola, Waltz	...	H. Lawn	...	Ascherberg
La Plus Aimée Valse	...	Rubini	...	Hays

ORGAN.

Triumphal March	...	Charles Hoby	...	London Mus. Pub. Co.
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VIOLIN AND PIANOFORTE.

Adieu	Hoby	Willcocks
Lullaby	Ernest Claude	Williams
Martha, Fantasia	E. Davidson Palmer	"
Twenty-four easy Studies (Part 6)	J. M. Fleming	Upcott Gill

SACRED CANTATAS.

Immanuel	William Spark	Heywood
Ruth the Gleaner	Henry Fisher	Curwen

PART SONGS.

Advance, Britannia	C. T. West	Novello
Heather Bells (ladies' voices)	F. J. Sawyer	"
Ye Spotted Snakes	B. Lütgen	"

BOOKS

Lectures on Musical Analysis	H. C. Banister	Bell
Congregational Church Hymnal	Ed. by George S. Barrett	Hodder & Stoughton

Next Week's Music.

TO-DAY (SATURDAY).		P.M.
Ballad Concert.....	Royal Albert Hall	3.30
Mr. Oberthür	Princes' Hall	3
Evening Concert.....	St. James's Hall	8
"Faust".....	Drury Lane Theatre	2.30
"Bohemian Girl"	Drury Lane Theatre	8
"Faust"	Covent Garden Theatre	8.30
MONDAY, MAY 30.		
"Maritana"	Drury Lane Theatre	8
Italian Opera	Covent Garden Theatre	8.30
TUESDAY, 31.		
Mr. Gustav Ernest	Princes' Hall	8
"Lohengrin"	Drury Lane Theatre	8
Italian Opera.....	Covent Garden Theatre	8.30
WEDNESDAY, JUNE 1.		
"Trovatore".....	Drury Lane Theatre	8
THURSDAY, 2.		
M. de Pachmann.....	St. James's Hall	3
Trinity College Students' Orchestral Concert.....	Princes' Hall	8
Mr. Walter Clifford	Brixton Hall	8
"Carmen"	Drury Lane Theatre	8
Italian Opera	Covent Garden Theatre	8.30
FRIDAY, 3.		
English Opera	Drury Lane Theatre	8

Notes and News.

LONDON.

Herr Richter, accompanied by Mr. Carl Ambruster, left London for Düsseldorf on Tuesday morning, taking with him the new instrumentation of the Bach cantata which is to be heard there, and upon which he has been for some time earnestly employed. It is characteristic of the great conductor, that he himself copied out the parts of the "wind" instruments, leaving for the Düsseldorf copyist the reduced task of copying the parts of the string quartet.

We have received the following from Mr. Albert Visetti:—"Sir,—As great interest has been taken in the competition for the Gold Medal offered by the Bath Philharmonic Society for the best cantata, may I ask you to publish the subjoined judgment of the umpires?"

"We are unanimously of opinion that the cantata bearing the motto, 'Dum spiro spero,' is most deserving of the Gold Medal offered by the Bath Philharmonic Society for the best cantata. Many of the works submitted to us for examination presented points of interest, and we desire specially to mention one bearing the motto 'Jesibus.' (Signed.) EATON FANING, A. C. MACKENZIE, ARTHUR SULLIVAN (President of the Bath Philharmonic Society)."

Madame Lemmens-Sherrington, professor of singing at the Brussels Conservatoire, has contributed a useful article on "Learning to Sing" to the June number of the Girls' Own Paper.

The remarkable case for a grand piano shown at Messrs. Johnstone, Norman & Co.'s Rooms at 67, New Bond Street, is worthy of more than the brief mention to which limits of space restrict us. The designs for this exquisite work of art by Mr. Alma Tadema have been successfully

carried out, after several years' labour, by the men employed by the firm; and the result is one that speaks eloquently for the sound and tasteful workmanship of which Englishmen are capable when under careful superintendence. The piano is of ebony, the legs of ebony and old English oak, carved, the music desk of carved brass, inlaid with copper and silver. The decoration includes a special feature in the inlaying and carving in relief of box and cedar woods, ivory, mother of pearl and coral. The marquetry of the upper surface of the lid is wrought in the same materials, and displays the names of the Muses in Greek characters. The ornamental key-pattern border of ivory inlaid, and the lesser borders of boxwood, are delicately fashioned, and represent a considerable amount of concentrated artistic care. The finishing touch is given to the piano by Mr. E. J. Poynter's (R.A.) painting on the lid of the key-board, exposed to view when raised, of "The Wandering Minstrels"—a highly-characteristic and remarkable contribution to art, which, though it has deprived us of Mr. Poynter's annual exhibit in the Academy, must not be grudged to New York, together with Messrs. Johnstone & Norman's important "shell." The mechanism of the piano, by Steinway & Co., is to be inserted on the arrival of the precious case in America.

The St. Cecilia Society, in announcing their eighth annual public concert at St. James's Hall for Friday, June 10, show themselves to be one of the oldest established societies whose band and chorus is composed of ladies exclusively. An attractive feature of their programme will be a new Choral Song for the Jubilee Year "87" (with orchestral accompaniment) by the conductor, Mr. Malcolm Lawson, and of which Mrs. Malcolm Lawson has written the words. The choral music also includes Gade's *Bilder des Jahres* and Gounod's *Noël*.

The fourth Jubilee concert given by the Children's Orchestra is announced for Tuesday, May 31, at 8.30, at the Westminster Town Hall, in aid of the Children's Jubilee Tribute, under the conductorship of Mr. Percy Armytage. In addition to the advertised programme, we hear that the Princess Mary Adelaide, Duchess of Teck (President of the Children's Orchestra) has desired Miss Maud Welman to recite on the occasion.

PROVINCIAL.

LEEDS, May 18.—Dr. Sparks new sacred cantata, *Immanuel*, was produced at the Town Hall last night, conducted by Mr. Benton, the composer officiating at the organ. Miss Bristow, Miss Sweeney, Mr. Ash and Mr. Billington took the solo parts. The new work was favourably received, several numbers being re-demanded.

MANCHESTER.—The Jubilee Exhibition cannot fail to have a very practical bearing upon the attendance at the various places of amusement here—a bearing which the respective managers will no doubt strongly deprecate. Probably this malign influence would have been much more perceptible at the Prince's Theatre on Monday night, had it not been that a comic opera was to be presented there, which was new, except by repute, and the music of which had been written by a gentleman whose talents are perhaps better appreciated in Manchester than anywhere else in the provinces. As it was, a very good house assembled, for the opera was *Dorothy*, and the composer, Mr. Cellier, conducted it in person. The popularity of his previous works, and his long connection with Manchester, were sufficient to accord to him a very warm reception as he assumed the *bâton*, and the increasing enthusiasm which marked the progress of the opera made it evident that his latest effort had raised him still further in the estimation of the audience. The opera is, indeed, a most charming one throughout, and from all points of view. The librettist, Mr. Stephenson, has been very successful in supplying, not only a number of humorous situations, but also, which is of still more importance, an abundance of verses which lend themselves readily to a musical setting. Mr. Cellier has fully availed himself of these important advantages, and must be congratulated on having produced an opera which is full of pleasing melody, and which at the same time can in no sense be called flimsy or trivial. Throughout there is evidence of its being the work of a cultivated musician. The performance was a very successful one; the mounting, it need hardly be said, has been done with great care, and the company is efficient. Miss Carr-Shaw, as Dorothy Bantam, deserves special praise, as also does Mr. Redfern Hollins, whose capital voice is heard to great advantage in the part of Geoffrey Wilder.—On Monday afternoon, May 16, Herr Schönberger made his first appearance in Manchester, at the Gentlemen's Concert. Considering the reputation which this artist has already gained in London, it was rather disappointing to note the smallness of the audience which assembled to hear the latest metropolitan favourite. His programme was as follows:—Prelude and Fugue, for organ (Bach-Liszt); "Sonata Appassionata" (Beethoven); Perpetuum Mobile (Haydn); Capriccio, Op. 16, No. 2 (Mendelssohn); Fantasiestücke—(a) "Grillen," (b) "Warum," (c) "Ende vom Liede"—Schumann; Fantasie in C, Op. 15 (Schubert). (a) Idylle, (b) Reigen; (c) Intermezzo (Jensen); Barcarolle in G minor, No. 4 (Rubinstein), (a) Ballade, (b) Two Studies, Op. 25, Nos. 7 and 11, (c) Mazurka in A flat, Op. 50, No. 2, (d) Tarantelle, Op. 43 (Chopin). The total impression produced by his rendering of these pieces was distinctly favourable; nevertheless we are

strongly of opinion that Herr Schönberger can play much better than he did on Monday afternoon. Indeed, we have heard that the quality of his playing varies considerably, and we have no doubt that Monday was one of his dark days. Even in these circumstances it was impossible not to admire the delicacy of his touch, and his magnificent playing of rapidly repeating chords. These points were perhaps most marked in Mendelssohn's Capriccio, his rendering of which was only robbed of absolute perfection by an unfortunate slip at the end. By the way, Herr Schönberger struck quite a noticeable quantity of wrong notes, and though personally we regard a wrong note as one of the most pardonable of mistakes, still the effect occasionally was the reverse of pleasant. A much more serious error was the want of judgment displayed in the Sonata Appassionata. The first two movements were played very well—the opening allegro especially evidencing an intellectual grasp which comparatively few *virtuosi* can lay claim to. But in the concluding movement, the allegro non troppo, was played *prestissimo*, that is as fast as Herr Schönberger was able to play it. The consequence was that when the *presto* arrived his efforts to increase the pace proved unavailing, and at the same time appeared to completely exhaust him, so that there was a marked want of precision in the final passages, and also of balance between the two hands, the left greatly overpowering the right. Indeed, he seemed to be suffering for some time from the fatigue thus caused; at least it was to this that we attributed the lack of clearness manifest in his playing of Schumann's "Grillen" and "Ende vom Liede." One other point to which we took exception was the excessive use of the soft pedal. Herr Schönberger has a touch of such delicacy that he might safely have relied on it to a much greater extent than he actually did. It is possible, however, that he was unable to adapt himself to the piano with sufficient completeness to feel entirely independent of this artificial resource. Of the Chopin selections, the magnificent G minor Ballade was unfortunately omitted. The Studies, especially No. 11, and the Tarantelle, were excellently played; but in the Mazurka the middle movement was given in a manner that presented so startling a contrast to the opening and conclusion as to sound altogether harsh, and, we thought, a little vulgar. After all this criticism it will be well to repeat that, on the whole, we were greatly pleased with Herr Schönberger's performance. Throughout the recital he gave evidence of being a refined and scholarly musician, in addition to possessing an admirable technique. Had he maintained throughout the level of his performance of the Bach-Liszt Prelude and Fugue or Schubert's Fantasie, we should have had little but the highest praise to offer him. The lighter pieces also were given with a perfect finish, though we do not think that the adaptation of Haydn's Allegro from the String Quartet in D (Op. 64, No. 1) is a very important addition to pianoforte music. Bearing in mind our opinion that we have not heard Herr Schönberger at his present best, we feel, at the same time, that he has not as yet achieved all that he is capable of, but he is full of promise, and the heights still above him are, we believe, such as for the most part he can and will climb.

STRATFORD-ON-AVON, May 21.—A very large and distinguished audience assembled at the Shakespeare Memorial, Stratford-on-Avon, on Tuesday last, to hear a new operetta, entitled *A Legend of Clopton*, by Mr. J. H. Caseley, organist of the Parish Church. The composition contains much melodic grace and beauty, some of the harmonies being particularly striking; the orchestra is also judiciously used. The solo parts were sustained by Miss Effie Clements, R.A.M. (soprano), Mr. C. Copeland, R.A.M. (baritone), and Mr. A. Castings, Hereford Cathedral (tenor). The work was well rendered, the baritone particularly distinguishing himself. The *Legend* is dedicated to Sir Arthur Hodgson, K.C.M.G., and the worthy knight was surrounded on Tuesday by quite a galaxy of musical talent.

The Jubilee gold medal offered by the committee of the Bath Philharmonic Society for the best cantata for solo, chorus, and orchestra was on Saturday last awarded to Mr. Charlton T. Speer, Associate and Professor in the Royal Academy of Music. There were twenty-three candidates, and the adjudicators were Mr. Eaton Fanning, Dr. Mackenzie, and Sir Arthur Sullivan (chairman). The cantata is entitled *The Day Dream*, words by Lord Tennyson, and will be performed at Bath on the 20th of June.

FOREIGN.

Liszt's executors announce that they are charged by the deceased master to make over to the Municipality of Vienna, Mozart's piano, the original impression of the cast taken of Beethoven's head after death, a water-colour depicting Haydn at a musical *fête*, and the conductor's *baton* which had belonged to Haydn.

The "Symphonie Libre" by M. Erasme Raway, performed at the last popular concert of the season at Brussels, made a great impression on the majority of the listeners. It has been said that M. Raway is the most gifted symphonic writer that Belgium has produced within the last 50 years.

Our readers will remember the performances of Baron Orczy's *Il Rinegato*, some years ago, at Covent Garden, and may therefore be interested in the following notice of that composer's latest work, taken from the *Journal de Bruxelles*, May 5:—"We hear from

Antwerp that the concert given at the Cercle Artistique, under the direction of Peter Benoit, was a very interesting one. The number which specially attracted the attention of the audience was the ballet music of the opera, *Sisyphus*, by Baron Bodog Orczy. The orchestration of it is rich, and very elaborate: the construction recalls, without imitation, however, the style of Liszt, of whom the composer was a pupil. The effect would have been grander with the addition of the chorus, had it been sung as intended the last time the principal motive occurs. The composer, who was present at the performance of his work, was called on to the platform and much applauded."

A new comic opera by M. Emmanuel Chabrier, the composer of *Gwendoline*, was performed at the Opéra Comique, Paris, on May 18. The book, founded upon Ancelot's comedy, is by MM. de Najac and Burani, and the story tells how Henri de Valois, destined for the throne of Poland, makes a desperate effort to escape the fetters of a royalty which would chain him to a country and a court less genial and brilliant than that of his native France. Chance leads him to the discovery of a conspiracy of Polish nobles to capture the foreign king-elect and to send him back to France. No fate could be more attractive to Henri de Valois, who accordingly throws himself into the conspiracy, and uses every means in his power to render it successful. A series of curious and ingenious intrigues is the principal material of the play, and when at last Henri and a trusty friend are well on their road to *la belle France*, they are pursued and brought back to Poland by loyal followers who think they have earned glory and gratitude for discovering and breaking up the conspiracy against their lord. Henri is therefore obliged to resign himself to wearing the crown, and becomes *roi malgré lui*. The music which M. Chabrier has composed for this diverting piece is naturally not of a serious type, nor does it exhibit any of the qualities expected from an admirer of Wagner; on the contrary it recalls the manner of Auber.

As this account of one of the latest successes at the Opéra Comique goes to press, news from Paris reaches us of the terrible calamity on the night of May 25, when this historical and popular theatre was burnt down during the performance of *Mignon*, entailing great loss of life.

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